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BULLETIN

OF

THE METROPOLITAN MUSEUM

OF ART

VOLUME I

NEW YORK, FEBRUARY, 1906

NUMBER 3

A MONTHLY BULLETIN]

HEREAFTER, and until further notice, the Bulletin will be published monthly. This may seem a rapid change from the quarterly publication announced in its first number in November, and even from the bi-monthly publication announced on January 1st. It is, however, a natural and necessary development of its function as stated in the initial number—"to be a ready means of communication between the officers and staff of the Metropolitan Museum of Art and its members, using that term in its largest sense"; "to contain a full list of all new acquisitions, whether by gift or purchase, and descriptions, as well as illustrations, whenever practicable, of the more important objects"; and to include "a full statement of all subjects of general interest relating to the Museum". Its prefatory announcement closed with the following paragraph:

"Our members are most of them busy people, already overwhelmed with overmuch printed matter, and without time or inclination for any reading that is not to the point. The Bulletin will contain just the number of pages, be they more or less, that are necessary to give the information required, and there it will end, even if the last page be not filled out."

This promise will be literally fulfilled, even if it involves in the future reducing the size of the Bulletin to a single sheet and returning to a quarterly publication. It has been found, however, that the Museum officers and staff have so much to communicate to its members, and that there is so much of general interest occurring in the develop-

ment of the Museum that if all were reserved for a quarterly, or even a bi-monthly issue, that issue would become so large as to approach magazine bulk. Moreover, much of this information is of immediate interest, and communication to our members and the public should not be delayed. It is, therefore, only constancy of purpose which has led to, and even forced, a monthly issue, and if the months to come are as full of progress and encouragement as the months that have elapsed since the Bulletin was born, it is likely hereafter neither to be materially curtailed in bulk nor to appear less frequently.

R. W. de F.

MR. GEORGE A. HEARN'S GIFT TO THE MUSEUM, AND TO THE CAUSE OF AMERICAN ART

MR. GEORGE A. HEARN'S letter of January 11th, sets forth in full the terms of his generous gift of pictures to the Museum, and of his equally generous endowment, so to speak, of contemporary American painting. The report of the subcommittee to whom this gift was referred sets forth clearly the circumstances under which its conditions were accepted.

For the complete understanding of this matter it should be stated that Mr. Hearn originally intended to make his gift conditional upon an agreement on the part of the Museum that his fifty-one pictures, or those which might be substituted for them, should always be kept together in the gallery in which they now are, or in another gallery equally well lighted, and that this condition was based upon his conviction that juxtapo-

sition in such a room of pictures of different schools and periods, was the most appropriate way of showing them. Mr. Hearn has most considerably yielded his desire on this point to the views of his fellow Trustees, who were of opinion that the Museum should not accept such gifts with a condition attached as to their permanent location in the Museum.

It should be noted that Mr. Hearn, with great forethought, has provided for every contingency that is likely to arise in such a collection as his. Not only does he propose to substitute better examples of the artists' skill whenever he can obtain them, in each instance of proposed substitution with the consent of the Trustees, but he provides for the withdrawal of any pictures which, on examination by an expert to be appointed by the Museum, should not prove to be authentic, and gives a substantial fund to replace them. Moreover in his scheme for the encouragement of American painting Mr. Hearn provides for sale and exchange, so that if any artist already represented in this collection should paint a picture superior to that already possessed by the Museum, that superior picture can be bought and the inferior picture sold.

The deliberate character of Mr. Hearn's gift is well exemplified by the care and forethought with which he has guarded every such detail. His letter conveying the gift is as follows :

"J. Pierpont Morgan, Esq., President,
Metropolitan Museum of Art,
Central Park, New York City.

"Dear Sir:—

"I have heretofore presented to the Museum twenty-four pictures, and now desire to present, in addition, twenty-seven pictures, with the full expectation that the Authorities of the Museum as now or hereafter constituted will consider themselves under moral obligation to keep the fifty-one pictures (see list below) together, for the period of not less than twenty-five years from the date hereof, in the gallery they are now in, or all together in some other gallery of the Museum of equal size and importance, equally well lighted. Should the pictures of the Museum, after the twenty-five years have expired, become so numerous as to make it desirable for them to be grouped according to their respective schools of art, while I should prefer that they should remain in a gallery by themselves as above stated, it will be deemed compliance with above expressed expectation, if all of the pictures belonging to each school, are hung together as a group, in galleries with others of the same school with a group label above each group, designating the pictures, as belonging to the 'George A. Hearn Collection,' and each picture neatly labeled, in addition to the name of the artist, 'George A. Hearn Gift.' "

*Inness, George.....	Peace and Plenty.
*Gainsborough, Thomas R. A....	Portrait of Mr. Burroughs (Uncle of the artist).
*Bonington, Richard Parkes.....	Coast Scene, Normandy.
*Stark, James.....	Willows by the Water Courses.
*Wilson, Richard R. A.....	The Storm.
*Callcott, Sir Augustus Wall, R.A.	Landscape.
*Harlow, George Henry.....	Portrait of the Artist.
*Reynolds, Sir Joshua, P. R. A....	Portrait of Mrs. Arnold.
*Constable, John, R. A.....	Bridge on the Stour.
*Pine, Robert Edge.....	Portrait of Mrs. Reid, in Character of a Sultana.
*Hoppner, John, R. A.....	Portrait of a Lady (known as the Lady with the Coral Necklace).
*Lely, Sir Peter.....	Portrait of Sir William Temple.
Hogarth, William (Exchange),..	Peg Woffington.
*Kneller, Sir Godfrey, Bart.....	Portrait of Lady Mary Berkeley.
*Raeburn, Sir Henry.....	Portrait of Mr. William Forsyth.
*Reynolds, Sir Joshua, P. R. A....	The Duke of Cumberland.
*Morland, George.....	Mid-day Meal.
*Cotman, John Sell.....	Coast Scene.
*Beechy, Sir William, R. A.....	Portrait of a Lady.
*Lorraine, Claude (Le Lorrain) ..	A Seaport.
*Wilson, Richard, R. A.....	Landscape and Figures.
*Ostade, Isack van.....	Winter in Holland.
*Hooch, Pieter de.....	Dutch Interior.
Willaerts, Adam.....	River Scene with Boats.
Eeckhout, Gerbrand van den....	Destruction of Sodom and Gomorrah.
Murant, Emanuel.....	The Farm.

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Poussin, Gaspard.....	Landscape and Figures.
Cuyp, Aelbert.....	Landscape with Cattle.
Reynolds, Sir Joshua, P. R.A....	Portrait of a Lady.
Vincent, George.....	Landscape.
Romney, George.....	Lady Hamilton.
Crome, John (called old Crome,).....	The Landing.
Cotman, John Sell.....	English Village.
Nasmyth, Peter (called Patrick),.....	Landscape.
*Van Dyck, Sir Anthony.....	Baron Arnold Le Roy.
Wilson, Richard, R. A.....	Italian Landscape.
Jongkind, Johan Barthold.....	Sunset on the Scheldt
Reynolds, Sir Joshua, P. R. A....	Master Hare.
Reynolds, Sir Joshua, P. R. A....	Portrait of Mrs. Angelo.
Blanchard, Jacques.....	Venus and Adonis.
Huysmans, Cornelis.....	Landscape with Figures.
Constable, John, R. A.....	Mrs. Pulham.
Lawrence, Sir Thomas, P. R. A..	Lady Ellenborough.
Gainsborough, Thomas, R.A....	English Landscape.
Phillip, John, R. A.....	Gossips at the Well.
Mytens, Daniel.....	Portrait of King Charles I.
Blakelock, Ralph Albert.....	Indian Encampment.
Martin, Homer D.....	Sand Dunes (Lake Ontario).
Wyant, Alexander H.....	Looking towards the Sea.
Wyant, Alexander H.....	Landscape.
Wyant, Alexander H.....	Broad Silent Valley.

* Indicates pictures heretofore presented.

"I would ask the privilege from time to time, to exchange for others in the above named collection, such paintings as I may now have, or may hereafter acquire, that may improve the harmony and quality of the collection, each of such exchanges to be made with consent and approval of the Trustees.

"In connection with the above and for encouragement of the art of painting in this country, I will also give ONE HUNDRED THOUSAND DOLLARS in cash, to be invested by the Authorities of the Museum in such securities as their judgment may deem advisable, the income to be expended for paintings by persons now living, who are, or may be at the time of purchase, citizens of the United States of America, or by those hereafter born, who may at the time of purchase, have become citizens thereof.

"And I desire to empower the Authorities of the Museum, as now or hereafter constituted, to exchange or sell, any painting or paintings purchased with the income of the

fund of One Hundred Thousand Dollars; such paintings to be exchanged for, or proceeds of paintings sold to be expended for, another painting or paintings by citizens of the United States of America, as limited in last preceding paragraph.

"To make the One Hundred Thousand Dollars immediately available, and to insure an income of Five Thousand Dollars for some years to come, I desire to give an additional TWENTY-FIVE THOUSAND DOLLARS, so that Five Thousand Dollars could be spent for paintings during the year 1906, and from the Twenty Thousand Dollars remaining, there could be taken sufficient to make up each year, such amount as the income of the One Hundred Thousand Dollars would fall short of Five Thousand Dollars.

"In connection with the above, I also offer the choice of all of the following twelve paintings by living American Artists, to be hung as the Authorities of the Museum may elect.

2 Winslow Homer.....	{ Northeast. Cannon Rock. Search light, Santiago de Cuba.
choice of two out of three	
1 Horatio Walker.....	
1 J. Alden Weir.....	The Harrower.
1 Elliott Daingerfield.....	Green Bodice.
1 Abbott H. Thayer.....	Slumbering Fog.
	Young Woman.
2 George H. Bogert.....	{ Chale Church, Isle of Wight, England —Prize Picture.
1 Henry W. Ranger.....	October Moonlight (Hallgarten Prize). Spring Woods.

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1 Paul Dessar.....	Evening.
1 F. Ballard Williams.....	Passaic River.
1 D. W. Tryon (Choice of).....	Moonlight or Autumn.

"I believe the paintings in Gallery 15 are all worthy examples of, and executed by the Artists to whom they are attributed. Nevertheless, to provide for contingency of dispute as to authenticity, I will in connection with above named gifts, present to the Museum an additional TWENTY-FIVE THOUSAND DOLLARS, to be invested as the Authorities may elect, and, in case of dispute and unfavorable decision by Experts (to be selected by the Museum), in regard to any painting or paintings, during ten years from the date hereof, I will with consent and approval of the Authorities, withdraw and replace with others, such disputed and discredited painting or paintings, if any, and in case I cannot find the painting or paintings in my own private collection, or cannot remove them without disarrangement of my home, I to be privileged to use all or part of this fund of Twenty-five Thousand Dollars toward the purchase of the newly selected painting or paintings, allowing the Museum such amount as the disputed painting or paintings can be sold for.

"In case of my death, the Authorities of the Museum shall be likewise privileged to sell such disputed and discredited painting or paintings, if any, using the proceeds thereof and the fund of Twenty-five Thousand Dollars with its accumulated interest, or so much thereof as needed, to pay for the picture or pictures purchased.

"After ten years, this Twenty-five Thousand Dollars (or so much as may not have been expended as above provided) together with its accumulated interest, shall be added to the heretofore named gift of One Hundred Thousand Dollars and so much as remains of the Twenty-five Thousand Dollar gift provided to purchase paintings during the year 1906, etc., and from the income, paintings by living American Artists to be likewise purchased.

"Very truly yours,
[Signed] GEORGE A. HEARN."

January 11, 1906.

The report of the sub-committee to whom the gift was referred is as follows :

" New York, January 15, 1906.
TO THE EXECUTIVE COMMITTEE OF THE
METROPOLITAN MUSEUM OF ART

"Your committee, appointed at the meeting of January 3, to confer with Mr. George A. Hearn respecting his generous offer to the Museum, and to ascertain whether or not the conditions of this offer could be somewhat modified, respectfully report that they sought an early opportunity to confer with Mr. Hearn.

"They communicated to him the resolution of the Committee, adopted at its meeting of January 3d, declaring it inexpedient for the Museum to accept donations of pictures or other objects of art with conditions of any kind as to their future location in the Museum, and they explained to him that this resolution related to a question of general Museum policy, and had no relation to his particular gift except in so far as its terms conflicted with such a policy. They also called to his attention the fact that Mr. Henry G. Marquand's gift of the old masters, now contained in the room known as the Marquand Gallery, had been unconditional.

"It was manifest at this interview that Mr. Hearn's desire to have all his pictures kept together in a single gallery was very strong, and that he believed the grouping together of pictures, though of different schools and periods, to be a most appropriate arrangement.

"Since this interview our President has received from Mr. Hearn, under date January 11th, another letter intended to take the place of his former offer. That letter accompanies this report. By that letter, instead of imposing as a perpetual legal obligation upon the Museum the duty of keeping these pictures together in the gallery in which they now are, or in some other of equal size and importance and equally well lighted, Mr. Hearn makes to the Museum an absolute gift 'with the full expectation that the Trustees of the Museum, as now or hereafter constituted, will consider themselves under moral obligation to keep the pictures together in such a gallery, for a period of not less than twenty-five years from the date of his letter.' While such a

moral obligation might be deemed by the Trustees no less binding than a legal obligation as to all matters within their control, it would in this form better insure to the Museum and to the public the benefit of Mr. Hearn's gift in the event of unforeseen contingencies which could not be so controlled. Moreover, this moral obligation instead of being perpetual, is limited to twenty-five years. Were this gift, an entirely new one, unrelated to what Mr. Hearn has done for the Museum in the past, and unrelated to expectations which have justly been entertained by him because of representations made to him by former officers of the Museum, your Committee, for the reasons of general Museum policy embodied in the above-mentioned resolution, would have felt constrained to decline the gift unless made without such conditions either of a legal or moral character. This, however, is not the case. Mr. Hearn has already given to the Museum twenty-four of the pictures now hung in this gallery, and has undoubtedly been encouraged to do so in the expectation that his present gift would be accepted substantially in the form in which it was originally made.

"Moreover, it should be noted that Mr. Hearn's gift provides a very generous endowment for the acquisition of American pictures, quite aside from his collection now in Gallery 15, as well as a gift of very valuable and desirable American pictures, and that it carefully provides for the exclusion from his gallery of any picture which may be decided to be unauthentic by experts to be selected by the Museum.

"Under all these circumstances your Committee recommend the acceptance of Mr. Hearn's gift according to the terms of his letter of January 11th, and they deeply regret that the variance between the present policy of the Museum with regard to conditional offers and the terms of his gift as originally proposed, as well as, to a certain extent, the terms as finally proposed by his letter of January 11th, should have involved delayed action respecting so important a gift from one of their fellow Trustees, whose interest in the Museum and in the cause of art has been thus so generously manifested.

"J. PIERPONT MORGAN
ROBERT W. DE FOREST
CHARLES STUART SMITH
Committee."

An article on the paintings in Mr. Hearn's gift, with reproductions of some of the American paintings will be printed in the next issue of the Bulletin.

WILLIAM TILDEN BLODGETT AND THE BEGINNINGS OF THE METROPOLITAN MUSEUM OF ART

THE gift of four English pictures of the first rank, in memory of William Tilden Blodgett by his children, William T. Blodgett and Eleanor Blodgett, is recorded elsewhere in this Bulletin.

Thus another memorial collection to perpetuate the name of one of the founders of the Museum is added to the list, which already includes those of John Taylor Johnston and Henry G. Marquand. The charming personality and forceful initiative of Mr. Blodgett are a living memory to the older generation of New Yorkers who know the prominent part he played in the public life of our city during the sixties and early seventies. His share in the establishment of our Art Museum, however, is known only to a small and rapidly narrowing circle. Sometime the history of the Museum will have to be written, and it seems opportune at this time to recall Mr. Blodgett's services in its behalf; more particularly as with this gift in his memory, there has come into the possession of the Museum a file of personal papers and letters relating to its earliest beginnings.

Mr. Blodgett's activities embraced a far larger sphere than the interests of our own Museum. Reaching the prime of manhood during the period of our Civil War, the patriotic activities of that time absorbed his attention until its close. He was one of the organizers of the Union League Club. He was one of the central figures of the great Sanitary Fair, which contributed more than a million dollars to the sick and wounded in the field. With the coming of peace he turned his energy in other directions. He was one of the founders of *The Nation*, a literary force potent for sane thinking in public matters during the sixties and seventies, and which is still published as the weekly edition of the New York *Evening Post*. He was one of the foremost in establishing our American Museum of Natural History.

It is, however, his relation to our own Art Museum which concerns us at the moment. He was one of the committee which